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MCCALLUM, DONALD F.: *Hakuhō Sculpture*. Seattle: University of Washington Press, 2012. 160 pp., ISBN: 978-0-295-99130-6.

The art historical, cultural as well as historical discussions surrounding the Buddhist art of the 7th and 8th century in Japan form a constantly shifting landscape with potential minefields. One salient example is the questioning of the figure of Shōtoku Taishi, presented by the *Nihon Shoki* and numerous later sources as a model statesman and founding figure of Japanese Buddhism. While doubts concerning the historicity of this figure were long present as an undercurrent, they have gained wide acceptance in the past few decades, hinting at the dynamics in the historiography of this age. The dating of the works associated with Shōtoku Taishi has equally undergone a radical revision. Discussions of the subject of Hakuhō style gilt bronze images (*Hakuhō kondōbutsu* 白鳳金銅仏) have followed a similar trajectory. However small these statues may be, they clearly signalise a development in style, technology and iconography, which has an import on the dating of contemporaneous major works, such as the Yakushi triad (*Yakushi sanzō* 薬師三尊) in the Yakushiji Golden Hall (Yakushiji Kondō 薬師寺金堂), as well. The author of this volume *Hakuhō Sculpture*, Donald F. McCallum, is very well qualified to approach this contentious topic. His long-term experience with early Japanese Buddhist art leading up the mediaeval age is well known, perhaps most widely by his former publication on the Zenkōji 善光寺 icon (McCallum, 1994). I would also like to bring to attention his comparative studies between Japanese and Korean sculptures (McCallum 1995, 2001). His tracking of the cross-influence within ancient East Asia is all the more important as this field is often painfully neglected. The methodology employed in the current volume is that of classic art history, with a focus on the rigorous stylistic examination and comparison of a large number of objects, 50 of which are shown with images. While this forces the reader to turn pages frequently to follow the detailed descriptions, it makes for a well-supported analysis. The ambitious aim is to trace the artist or the art studio behind the images, an avenue that has not been tackled so far.

Many of the publications about this topic in Japanese language content themselves with playing in the safe zone of a broader dating between the Asuka and the Nara period, which is a convenient span of about two centuries, and there are various reasons for this. Firstly, much like the Shōtoku Taishi problem, the strong presence of faith makes study *sine ira et studio* a difficult task: this holds true for most temple-supported scholarship and many works by the National

Museums, who feel the need to uphold a certain degree of diplomacy in their relationship to all schools of Buddhism. Secondly, the overwhelming amount of “copies”, including objects that are clearly forgeries, limits the number of truly reliable objects, especially when compared to the opulent sources of the later periods. The lack of evidence is a problem for both building a thesis and for creating focused exhibitions on these images alone. Finally, the lack of written sources that could serve as cornerstones of dating, a lack which may, according to a hypothesis proposed by Ōyama Seiichi, have its basis in a traditional indifference towards written records (Ōyama 2001: 51–55), further aggravates the difficulty of researching the sculptures of Asuka and Hakuho Japan. It should also be noted that the term “Hakuho period” itself is in dispute. The official timeline of the Tokyo National Museum makes no mention of it, since they consider Hakuho “a style” rather than a time period. McCallum is aware of these discussions, but argues that Hakuho is a valid term for an art historical period, although not for a political one (pp. ix–x, 15–17).

McCallum gives a clear exposition of his approach in this volume both in the preface and in the introduction, and the reader is well advised to pay close attention to this part of the work. He intentionally stays clear of disputes surrounding the historical background of this age in order to keep the focus firmly on the sculptures. His main topic is the study of the artist and his aesthetic, and this is a fresh approach towards Hakuho sculptures. This poses a challenge to the reader – especially the specialist reader versed in the Japanese literature on the subject. Coming from the same discipline, I have to confess that I was in anticipation of the common Japanese method (divisions according to traits, explanation of technical background, regular comparisons with large as well as famous examples). The manner in which the discussion unfolds, even the succession and combination of arguments irritated me, because I often found my anticipations frustrated. But McCallum’s argument is well-sustained and consistent with his professed aim of highlighting the artists and their aesthetic.

The preface and introduction cover all the idiosyncratic aspects of his topic, such as the limited pantheon of the seventh century Buddhism in Japan (p. xi), and the relative freedom of iconography, and offer an overview of the historical background of Asuka and Hakuho sculptures. However, McCallum critiques the combined description of the Asuka and Hakuho sculptures that is common in the Japanese literature, accusing it of “distorting the understanding of the development of Buddhist sculpture during the seventh century” (p. 1). It is an accepted fact that Asuka and Hakuho sculpture differ greatly, but I would disagree with this view, because a clear comparison of the two styles can serve very well the

purpose of understanding the latter. The present volume is proof of this: the description of Asuka sculpture (pp. 5–9) in the introduction adds to the understanding of the following chronological examination of Hakuho sculpture.

In the three chapters that form the main part of the book (2, 3, 4, and Conclusion), the author examines a limited group of sculptures that can be trusted. The detailed analysis of transitional styles in the first chapter gives a good definition as to where Asuka ends and Hakuho style begins, a question also mentioned by Kaneko. The key role in the ensuing discussion is given to the 48 figures group (*shijūhat'tai butsu* 四十八体仏) in the Tokyo National Museum Hōryūji Collection. The examination follows a tripartite chronological scheme, dealing with the early, middle, and late phases of stylistic development. This chronology, as well as the choice of examples are appropriate and to a greater part accepted, in spite of the discussions surrounding Hakuho as a period term mentioned above.

Throughout the volume the author strongly focuses on examining objects that show marked similarity, leading him to the assumption that they originated in a single studio. Close description is one of his strengths. For example, his comparison of the three meditating bodhisattvas with a landscape motif encircling the base is very articulate and easy to understand (pp. 34–35). The description of the Kannon figure no. 117 of the Tokyo National Museum Collection reveals the art historicists expertise in stylistic analysis (pp. 41–42). However, a longer chapter on distinguishing style components and their origins, more detailed than the brief explanations on pp. 4–5, would have paved the way for readers through these analyses. One example mentioned by Kaneko (1987: 13) as being typical for small Hakuho gilt bronze figures is a chiselled double-bead pattern in what Kaneko calls “gourd shaped” pairs on the garment borders. McCallum does not leave out the continental origins of the Hakuho style, although he acutely points out that an unbalanced focus on the origins leads to a loss of focus on the very objects in Japan (s. x). This remaining correct, allocation of specific features, such as the long and dominant necklaces of Sui bodhisattva sculptures would have been of assistance to the uninitiated. He begins commenting this feature in the first chapter (mentioning it twice on p. 21), yet does not clearly state the origin as Sui. This is certainly no lack of knowledge on the side of the author, but points to the fact that this publication is more geared to a readership of experts.

The author definitely chooses a difficult path for presenting his thought in not standardly referring to major sculptures. Repeated reference to major sculp-

tures such as the Jindaiji seated Shaka Nyorai, as made by Kaneko in his essay, is a familiar and fool-proof guidance through the style analysis. On the other hand, its absence in this volume has a momentarily confusing effect on readers who are too accustomed to having famous examples parade. The reader will find such references in the third chapter and the conclusion, along with a discussion of the problem of dating the Yakushiji Golden Hall triad.

By the way, I would like to wholeheartedly applaud McCallum's comment on highlighting the term "provincial" regarding the possible origin of a statue of lesser quality, namely that "this term is often used as a dumping ground for sculptures that are otherwise hard to interpret" (p. 46, fn. 14).

Mention should also be made of his close examination of the many copies and forgeries that exist of early small gilt bronze images in the chapter "Fakes and others" (pp. 82–85). This is a topical contribution which will become even more important in the future. In a recent conversation with Maruyama Shirō, curator of sculptures at the Tokyo National Museum, we had to conclude once again that it is not possible to determine the "true or false question" by visual examination alone, when a small gilt bronze figure, appearing to be of Asuka to Nara period, is brought into the museum by collectors. Nor do I feel that any of the multitude of such sculptures discovered during the research of European Collections recently undertaken by a team of the Hosei and Zurich Universities to which I belong, actually originate from the 7th or 8th century. (Steineck et al. 2013, s. also the project's database at aterui.i.hosei.ac.jp/oguchi/jbae/index.htm) It is the largest group of *kondōbutsu*, rivalled only by the multitude of Zenkōji figures. These are omnipresent problems of the (Asuka and) Hakuho sculptures for all specialists concerned. This volume brings those who are interested in the field a giant step closer to a true understanding of the topic. Since the author comments on Japanese studies as well as the Western literature (see eg. pp. 87–89), it also presents a chance to quickly gain an updated overview.

Several notes throughout the volume referring to former publications by the author nevertheless raise the question whether a larger volume, including all these elements, would not have been more advantageous. A seminal case for me is his reference to a separate study about the *dōgan* style, arguably one of the most eye-catching groups of Hakuho figures (p. 28, reference to McCallum 1990). I am curious whether the theory that the *dōgan* style originated from the Chinese Southern Courts and came to Japan via Paekche, the country on the Korean peninsula with the strongest link to the Southern Courts at that time, is outdated altogether in McCallum's view. He briefly mentions that the source of

Hakuhō figures is to be found in the art of the Sui Dynasty (p. 5), which would result in this assumption. I cannot deny feeling that the author himself would have liked to dedicate more pages to this subject.

These qualifications notwithstanding, this volume will be an absolute necessity for any serious library and scholar, as well as for those with an interest in early Japanese sculpture. By virtue of its many insightful comments on the development of early to mediaeval Japanese Buddhist sculptures, it is a most valuable contribution, not only to the study of Hakuhō gilt bronze statues. The final pages give a sharp and uplifting read and also clarify several cloudy ideas that may have been afloat. Therefore, I hope I will be forgiven recommending that one begins by reading the last pages and only then starts from the beginning. Readers less familiar with the subject may profit from some preparatory reading of good summaries, such as the article by Kaneko mentioned earlier (1987) or the volume by Washizuka (1987) within the series *Nihon no Bijutsu*.

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Tomoe Steineck

SOFFEL, Christian / Hoyt Cleveland TILLMAN: *Cultural Authority and Political Culture in China: Exploring Issues with the Zhongyong and the Daotong during the Song, Jin and Yuan Dynasties*. Stuttgart: Franz Steiner Verlag 2012, 223 S. (Münchner Ostasiatische Studien Bd. 85), ISBN 978-3-515-10134-9.

In diesem Werk wenden sich die Sinologen Christian Soffel und Hoyt Cleveland Tillman der Frage nach dem wechselseitigen Verhältnis zwischen Kultur und Politik in der Jin, Song und Yuan-Zeit zu. Im Zentrum ihrer Untersuchung steht die Tradierung konfuzianischer Kultur in einer Zeit, als China zum Schauplatz fremder Invasionen wurde und die Staatsmacht zuerst teilweise und unter den Yuan dann auch ausschließlich an die "Barbaren" überging. Das Werk ist in zwei Teile gegliedert: der erste, verfaßt von Christian Soffel, bietet eine kritische Analyse der Entwicklung der Neo-Konfuzianischen Orthodoxie in der Südlichen Song. Primärer Gegenstand der Kritik ist kein Geringerer als Zhu Xi und die von Zhu Xi entworfene *daotong* 道統-Linie der Überlieferung des konfuzianischen Kanons zwischen der Antike und der Südlichen Song. Hinterfragt wird in diesem Zusammenhang auch die Prominenz, welche Zhu Xi unter seinen Zeitgenossen und unmittelbaren Nachfolgern in der Ausarbeitung der neokonfuzianischen Lehre zukam:

In contrast to most existing studies, we will also provide a more nuanced fathoming of Confucian intellectual currents in Zhu Xi's 朱熹 (1130–1200) wake that will reveal that his ideas were not as rapidly or universally accepted in the thirteenth century as they have retrospectively been portrayed in most existing studies (*op.cit.*, S. 13).

Diese These wird am Beispiel der konfuzianischen Intellektuellen Ye Shi 葉適 (1150–1223) und Wang Bo 王柏 (1197–1274) ausgearbeitet. Ye Shis zunehmend negative Einstellung gegenüber Zhu Xi wird u.a. auf Spannungen in ihren persönlichen Beziehungen zurückgeführt (S. 63), während Wang Bos gelegentlich kritische Rezeption Zhu Xis eher akademischer Natur sei. Auch wenn Wang Bo als eifriger Adept Zhu Xis gilt, vertrat er in manchen Punkten, wie etwa in der Wahrnehmung des Verhältnisses zwischen *höchster Grenze* (*taiji* 太極) und